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The

Florida Architect

OFFICIAL JOURNAL OF THE FLORIDA ASSOCIATION OF ARCHITECTS

In This Issue ---

THE COVER

One indication of how Florida's growth is involving architects and the construction industry is the Tropical Junior High School in southwest Dade County for which B. Robert Swartburg, AIA, is architect. Now under construction with an opening date for September, 1958, this project will accommodate 1400 students at an approximate cost of $1,100,000. When completed the new plant will comprise 11 buildings—including an auditorium-theater—all connected with covered walkways, and will occupy a plot of approximately 15 acres.

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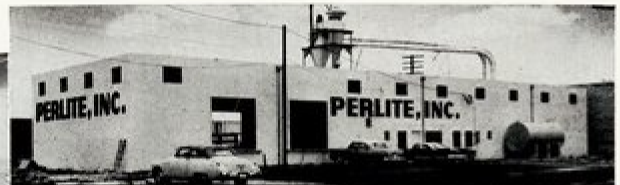
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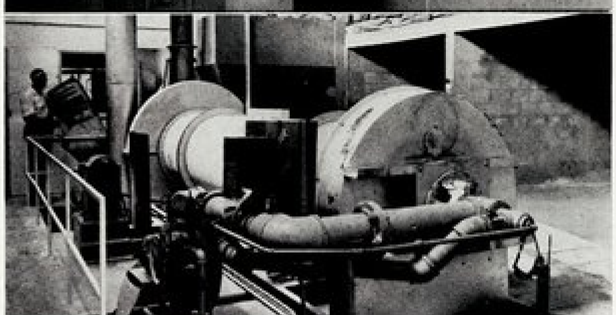
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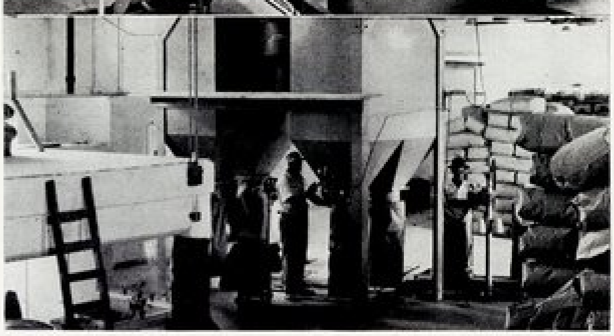
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Megginson Resigns Post as State School Architect

George M. Megginson, State School Architect since his appointment June 21, 1956, has tendered his resignation to the State Department of Education to take effect June 10. He will work with the Broward County School Board as coordinator of school planning.



George M. Megginson—from Tallahassee to the Broward County School Board.

The man named to take over the responsibilities of Megginson's office — if not its official title — is a 36-year-old educator from Georgia, Dr. Carroll W. McGuffey. Dr. McGuffey has been with the Office of School Plant Services of the Georgia State Department of Education since August, 1950; and for the past two years has served as its administrative head. He will assume his new duties at Tallahassee on June 16.



Dr. Carroll W. McGuffey—he plans to continue sound Georgia policies in Florida.

Any precise definition of the scope or character of these duties cannot be stated at present. Neither State Superintendent Thomas D. Bailey, nor James L. Graham of the Department of Education, could be reached prior to press time for comment on administrative or organizational changes which might occur as a result of Dr. McGuffey's appointment. Since Dr. McGuffey is not an architect, it is obvious that he cannot be designated as such; and it is therefore reasonable to conclude that the post of State School Architect, which has been in existence in Tallahassee since the 1930's, will be abolished as such—even though the functions and responsibilities would continue under a new administrative designation.

Whatever its name, the duties and operation of such an office are completely familiar to Dr. McGuffey. In Georgia he headed a staff of four architects — at one time seven — worked with various types of engineers and bent his efforts largely toward the objective of raising the standards of Georgia's educational plants through setting educational standards and interpreting them to the various county school boards and the private architectural firms with which he worked.

Dr. McGuffey plans to continue the same general policies at Tallahassee, according to a telephone interview. He voiced his opposition in both principle and practice to the development of any centralized planning bureau in the Department of Education and was equally emphatic in disapproving consideration of "stock plans" or "prefabricated schools" to meet the State's educational plant requirements. He also stated his belief that the office staff at Tallahassee should remain as small as feasible and that private architectural firms should

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Megginson Resigns . . .

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be encouraged to use all the ingenuity at their command to improve Florida's educational facilities.

"The function of a State Planning Office," said Dr. McGuffey, *"is largely one of getting architects and educators together so both will be thinking in the same terms. Functional standards are of course necessary. Setting them up and seeing that they meet the varying needs of our growing educational system is the responsibility of such an office. Providing the designs adequate to meet those needs and standards is the responsibility of practicing architects."*

Dr. McGuffey was born in Albany, Kentucky, is married and the father of three boys and two girls. He took his BS in mathematics at Eastern Kentucky State College and an MA in education at the George Peabody College for Teachers at Nashville. A PhD in education was gained at Florida State University at Tallahassee.

Governor's Orlando Conference Stressed Need for Planning

The conference called by Governor LEROY COLLINS on May 9 at Orlando had been billed under the general heading of "slum clearance." Actually it developed into a discussion on the overall question of urban renewal and redevelopment with the slum clearance matter only one of several which were considered. As moderator of the three-hour session, the Governor made it clear that Florida was at present unable, constitutionally, to take full advantage of Federal aid in redevelopment of her cities. And, in view of the presence at the conference of many leaders in both houses of the Legislature, it seemed evident that the Conference was directed largely toward the objective of sparking an amendment for introduction at the 1959 Legislature to permit Florida cities to take as full advantage of Federal assistance as might prove desirable.

One of the chief speakers was ALBERT M. COLE, U. S. Housing Administrator. After outlining generally the national impact of the Federal aid redevelopment program, Cole pinpointed the situation in Florida by reference to the Daytona Beach case (Adams vs. the Housing Authority of the City of Daytona Beach) in which, in 1952, the Florida Supreme Court held the State's redevelopment law to be unconstitutional.

"As a result of that decision," said the speaker, *"Florida communities have been prevented from sharing in the full benefits of Federal programs which have been available to communities in other states. Specifically, it has not been possible since 1952 for any Florida community to obtain Federal financial assistance for a Title I project contemplating slum clearance and urban redevelopment and urban renewal if the project land is to be sold for private use."*

Cole then outlined several possible ways by which Florida communities could tap the Federal till as a self-improvement aid. One was participation in FHA Section 220—a special type of home mortgage insurance for projects in areas which are being rehabilitated. Another was participation in FHA Section 221 financing — designed to assist relocation of families displaced by urban renewal or other governmental activity. He cited the 1700-home project in Tampa for which Section 221 financing had been made available.

A third possibility, Cole said, was participation in Section 701 planning program. This involves aid for community and metropolitan planning for growth and development; and he cited seven Florida towns which have already taken advantage of this possibility of Federal financial aid in the construction of public works and under the College Housing Program.

Heavy emphasis was placed by the speaker on the need for planning on the part of communities seeking to activate redevelopment projects.

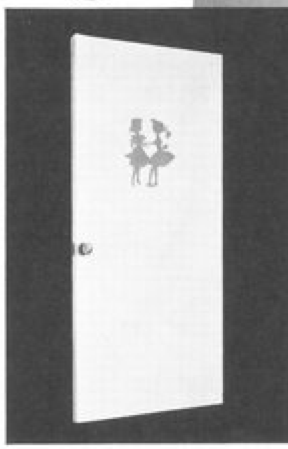
"Quite apart from the question of possible Federal aid," Cole said. *"The workable program concept has a much broader meaning. It is a matter of community survival. No more and no less."*

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Responsibility in The Dynamic South



The keynote speech by DOUGLAS HASKELL at the AIA Regional Conference at Clearwater was a survey of opportunity as well as an outline of the profession's growing responsibility.

The age that we're going into is actually new. I don't know many who chose so well as I did about when they got born. I could see two architectural ages developing in succession in one lifetime. They seem to develop after each major war. It was just five years after World War I that LeCorbusier came along with his first manifesto about the "new spirit" in architecture and during the years subsequent to that, architecture in this country and in the entire West worked out the problem how it could come to terms with an industrial civilization.

That's one phase; but after World War II, four years later to be exact, there was passed the Housing Act of 1949. This established a new principle, which was that the government would hereafter do its best to provide a framework within which private industry and private enterprise would undertake to provide continuity in the development of our communities. Now the key word is *continuity*, even though the words generally used have been "redevelopment" and "renewal" and words like that. Actually, continuity is of greater importance to us simply because it is continuity that has been all but broken.

For better or for worse not only is the human race suddenly engaged in an insanely intensified contest between glory and extermination, but so is architecture. Architecture is in exactly the same contest. Now standing here not far from Cape Canaveral I do not expect to astound you very much with big figures and at the moment big figures are becoming an accustomed habit. I will not, therefore, dwell overlong on the great figures of expansion which stand before you on the glory side of that equation.

As for the world as a whole, it got its first billion of human population about 1850 after countless millenia. It got its second billion by 1950, just one hundred years later. The third billion, short of catastrophe, will be here in 1975, and five billion are anticipated by the year 2,000. After that, nobody is saying. That's the kind of acceleration that we're dealing with. In the matter of travel speed, you need only to compare the average progress of the pedestrian or the horse-drawn passenger of the nineteenth century and the speed of the dog in the first big satellite. And that's not an isolated phenomenon. The best thing I can refer you to is the current *New Yorker* cartoon with taxis rated twenty-five cents for the first quarter million miles. Scientific predictions have put the possibility of travel to outer space within possibility of our lifetime. Everything seems to be accelerating in that degree except the capacity of the human race in self-management for the sake of a life full, rich and civilized.

In the construction field, to come down closer, my figures come from a very conservative estimator, Mr. Miles Colean. He made what we at FORUM call the great prediction for us, namely, that the total expected construction of the next ten years will equal in value the entire building inventory of today. It will reach rather more than half a trillion dollars, perhaps six hundred billion. If this amount could be printed on dollar bills, it would put a dollar on every foot of distance between us and the sun, and it would leave over a salvage of one-fifth in case a depression should throw the calculation a little bit out. Now there are also some population statistics you've already heard. Roughly, the American is now born as a centaur with automobile attached; sixty million in population increase was expected between 1955 and 1975; fifty million automobiles.

The problem, therefore, is what kind of building culture from here on out? What kind of a human pattern? Very obviously this has come to the point where architecture can no longer deal with the individual situation and isolation. You can't even choose to deal with either the individual city or the countryside in isolation. This is now a problem in human ecology, this is the problem of the total habitation pattern of the American people, all taken as part of one thing and that one thing is an urban civilization.

It used to be that cities were an incident in the countryside. Now the country is part of our urban development. It simply is an area which is assigned a special use. Agriculture moreover goes on in an evermore urbanized way and its land is threatened with being settled upon by non-agricultural population in an urban pattern anytime. I found out what Catherine Bauer was talking about when, having accused her of being one more of those English new towners, I was told off and she said, "What I'm talking about to you is cities of half a million to a million, out in the countryside, where we now have corn fields, orchards or vineyards."

That brings us right in close to the problems of this entire area. It might be thought that because in the Carolinas and Georgia, the population increase has not been the phenomenal 47.9% between 1950 and 1957 that it was in Florida, these states have a vacation and that they are compar-

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Responsibility in the Dynamic South . . .

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atively underdeveloped or undeveloped areas. Nothing of the sort. Not only has per capita income been rising in these states phenomenally, beyond the average rise in the United States as a whole, something like 40% between 1950 and 1956, but certain kinds of industry are predestined to seek exactly this kind of territory; and the fact that income has come up indicates that your area is in excellent condition to receive it.

So you can't fool yourself today by looking at a piece of ground that looks rural and agricultural and thinking that it is not part of the new development picture. It definitely is. The one great advantage that these states have over many of the others is they have some respite and time to plan ahead for the overwhelmingly essential problem of saving open spaces. Correction: let me say saving open spaces *in a usable pattern*, because I'm afraid that in states like Florida, just as in California, you can't be sure at all that it is not the best open space for agriculture or recreation which is being bespoken to put houses on, industries and highways.

There is, at the present time, no mechanism for assuring a land policy. Now we have to have it, and architecture has to stand up for it, because the idea that was put forward as a dream at Princeton in 1944—the dream that henceforth architecture shall deal with total physical environment, with the habitat of the American—is becoming desperately true and real; and architecture must be concerned with it. This is the scope and scale of architecture in the next generation. The building that we're working on is the United States as a whole; and consequently, it's going to mean very changed habits of work and habits of attention.

Now the individual building is still going to be the thing that the architect will be responsible for and judged by. No matter how much else develops, we cannot slacken the sense of responsibility for the individual building while the architect goes serving on zoning commissions and advisory committees of various bodies of government. The individual building is still the only thing that individual human beings can occupy, live in, love in, worship in, work in. So that is the area that takes continuing, ultimate responsibility, and it is the thing on which architecture will rest. But that individual building is now just a brick in the large structure of our urban development, which is becoming overwhelming.

Let's start, for instance, with existing communities. You have this Redevelopment Act which is aimed primarily to take care of sick tissue in cities and replace it with healthy tissue. Now relatively few individual privately practicing architects are yet fully aware of the opportunities, relatively few builders, few local builders in local cities, are aware of these opportunities. Thus far, most of this activity has been in the hands of just about a dozen redevelopment builders. It will spread in a number of different ways. The first simple way is that the smartest among these redevelopers make contact as fast as they can with architects in the individual cities where they work in order to get the knowledge and the intimacy that the architect on the spot has. With great pleasure, I have a number of times watched the participant who did get that best local help beat out the noisy publicity-rich operator who went in rough shod. A fascinating thing about this is that the architectural quality of the project which is proposed on these larger redevelopment schemes is a major factor in deciding who gets the contract. In other words, we are now in a situation where an important body of officialdom finds that architecture, a good plan and an agreeable atmosphere, is the issue. I don't believe that this has been true in this degree since the time when Burnham put forward his Chicago plan in 1905.

The next step will be when the architect on the spot begins to find the builder on the spot who shares his vision, and *they* get together. Probably in groups and associations to begin with, because they will need a fair-sized team to compete with the big boys from the outside. But of course, the local government will prefer the local combination if it can get it, for obvious reasons.

We're still at the beginning of this kind of work, but, as I told you, rates of acceleration are so fast that we have an absolute minimum of time in which to learn. Between the time when you start designing your next school and the time it is finished Florida is likely to have a quarter million more kids. We have to move fast. The next thing we have to learn is what makes a city work anyhow. Now, then, we've got two kinds of urban areas which are antipodes of one another. You can typify one by New York and one by Los Angeles — scatteration versus congestion, and congestion versus scatteration. I don't think we know very well the way either one operates, to tell the truth, I don't think the planners know because planners have been so caught up in their own language that they have just kept on talking twenty or thirty years. They are all bound up with English "new towns.'

What is a neighborhood today? We don't even know. Planners put a neighborhood on a map and they think it's an *area*. But what is a neighborhood? It's some kind of a *network*. If I go to Texas, I will find architects who might live in Austin and their "neighbors" live in Dallas, Houston, Fort Worth, Corpus Christi; every one of them is 100 or 150 miles away. These neighbors hop on a plane the way I, in New York, hop a taxi. When I listen to them talk in a plane in Texas they're talking with one another like old neighbors just about like, "well, here you are again." That's one neighborhood, modern scale. It's not just a city area of a few blocks! What's a neighborhood for shopping? Well, the merchants know a lot better than some other people. They've done some work, they know what the distance of the "draw' is. That's a neighborhood for the new shopping center which may extend many miles. What are neighborhoods for other purposes? We're just at the beginning of finding out.

Now, *architects are in better position to know about these things because they think three dimensionally* about it, whereas the other guys think in maps. But there's probably nothing in the world more wrong, architecturally, than the scale of those hundreds of richly awarded competition plans for cities, that have been based on

LeCorbusier during the last twenty or thirty years. They're nuts. These erudites fail to envision at all, how far does a person walk, how far does a person go in a car? I've been on a jury where I've had to go along with my colleagues on a prize where the other side of an open area, the other element of a "group," was half way back to the Orange Blossom Hotel from here in actual scale; and somebody thought they were going to be looking cozily at neighbors. A person has to have some *visible* neighbors. That's a scale that has to be learned. We're just at the beginning.

Now the same thing in the matter of zoning. Zoning is in the same primitive state that it was in the 1920's. Mr. Bartholomew was a man of genius in the 1920's and worked out this wonderful invention of zoning. It has been a terrific invention. Having invented it and set it going, Mr. Bartholomew went sound asleep. That's one reason he's in charge of Washington, D.C. He never had another idea. Now, in the interval, the instrument of zoning is a wonderful thing. But, there has been absolutely no imagination in the manner in which it has been used. For instance, you get clear residential, pure residential zones today, and you get pure industrial zones. How do you know that's the right thing? Chances are heavily against it. You take a gas fired modern factory that's as clean as your bathroom, maybe cleaner, and it has a parking lot which is all asphalt that could be available to the kids on Sunday as play space. Now, wouldn't that be a nicer neighborhood than a whole lot of houses that you can think of in a pure residential neighborhood?

Thinking hasn't gone on in these fields. We're at the beginning and it's up to architects to do the thinking because no planner seeing that asphalt on a map would think of it as asphalt available for a game of stick baseball. It wouldn't occur to him. He'd have to be three dimensional and sensuous about it before he could think about it. We need *pattern*. We need new notions patterned. I said a few moments ago that the LeCorbusier pattern which is based entirely on French romantic ideas of classic environment, very good for its time, and has in it no great knowledge of automobile vehicles, etc. is wrong. We need new patterns. I think one reason why Victor Gruen has had the enormous eclat he has out of that one Ft. Worth plan is simply that here was some direct thinking on "how does an American city work?" There was thinking about that very important thing, namely, the crucial moment when the fellow gets out of the car, because the crucial question at that moment is, where does that car get put? And how far does the man go and what does he encounter (or she, more often) after leaving the car? This is now not in the calculations.

Victor has cluster plan ideas which he worked out which have the great advantage of coherence. They have the advantage in that there's a basic simplicity, they have the advantage that the pattern is intrinsically similar, whether it's in the outlying district or in the center of the congested district, it is all part of one thing. I doubt very much whether it is the last word, or anything like the last word; but it's the beginning. Obviously, very few cities are going to put all that number of cars underground, bring their services through the whole central area of the city all underground, as is called for among the details of that plan. Much more work is necessary, but the architect is needed as the man who thinks up these basic patterns.

Now, I think that the change in the next 30 years is that there will be as much attention to how this city apparatus works, how the human habitat goes together on the ground, as the attention that was paid in the previous 30 years to how the apparatus of the single building goes together.

Of course, along with having to have a notion of pattern and to be ready to serve on such things as Zoning Boards, being ready to be something of a citizen, the architect then will have to concentrate — the whole group of architects will have to concentrate — on that boring and necessary study of *economics* which has put the biggest firms as far ahead of the rest as they are. They are ahead because they have this method of opening the path for their brilliant designers. When Nathaniel Owings proved to David Rockefeller that the Plaza in front of the Chase Bank in Manhattan would be economically superior to other solutions, a fine architectural solution was born.

Politics we have to get back into. Now, some few of us, as an example, took it into our heads two or three years ago that the chief symbolic building of the United States was of some importance to millions of Americans. And it might be a good thing to see if you couldn't fight to have architecture come through, with a battle so conceived that it would win. Now, I find that a great many times architects are ready to fight but with the expectation of lost causes, because who are we to prevail in politics? Who are we to outdo politicians? But you can. We have amazed the politicians with the help of Mr. Chatelain and the Octagon and dozens of individual architects all over the country. This is an AIA stand that was taken. To see that this thing gets looked at thoroughly from the standpoint of architecture.

It is astonishing to what degree the country is with you — the United States. The business community has never, in the time I've watched this, been half as concerned with the future of America in a large way as it is today. I don't think since Burnham's days in 1905 has there been the same concern. Part of it has arisen out of despair — a good legitimate reason for taking interest — because the downtown areas of the cities as they are now misbuilt, misconceived, are going to pieces and the people are losing their investment.

But, that's just the beginning. There are also now an increasing number of large institutions which have an institutional pride. It started back there, I guess, with the Rockefellers when they wanted to do penance for their old man and the wild oats he sowed in his youth. But that, too, is a legitimate way for a start, and it now extends to one after another institution which reasons this way: We are part of America, America has given us what we are, we're going to do something for America, we're going to have a nice place. It's going to do credit to the community and it's going to do credit to us as an institution.

So, this is the future of architec-

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Approved Styles of Firm Names

The Florida State Board of Architecture has just completed a careful study and revision of its "Circular of Information" containing general information relative to Chapter 467 of the Florida Statutes — the "architects' law" — and the Rules and Regulations of the Board. Rule 8 deals with "Approved Style of Names in the Practice of Architecture". Various questions have arisen relative to this subject; and to clarify them for all concerned the Board has authorized this publication of Rule 8, as revised and as adopted April 28, 1958.

The Florida State Board of Architecture having the official duty to regulate the practice of architecture, for the purpose of this rule refers to the applicable portions of the Florida Statutes:

"Otherwise, any person who shall be engaged in the planning or design for the erection, enlargement or alteration of buildings for others or furnishing architectural supervision of the construction thereof shall be deemed to be practicing architecture and be required to secure a certificate and all annual renewals thereof required by the laws of this state as a condition precedent to his so doing." (Section 467.09)

" . . . no certificate (of registration) shall be issued either with or without an examination to any corporation, partnership, firm or association to practice architecture in this state, but all certificates shall be to individual persons." (Section 467.08)

"In the case of copartnership of architects, each member must hold a certificate to practice." (Section 467.10)

"Any person applying to the licensing official of any county, city, town or village for an occupational license to practice architecture shall at the time of such application exhibit to such licensing official satisfactory evidence under the seal of the Florida state board of architecture and the hand of its secretary that such applicant possesses a registration certificate and any required annual renewal thereof and no such occupational license shall be granted until such evidence shall be presented, any provision of any special act or general act notwithstanding." (Section 467.13)

"It shall be a misdemeanor . . . for any person to practice architecture in this state (except as exempted in Section 467.09) or to use the title 'architect' or to use or display any title, sign, word, card, advertisement, or other device or method to indicate that such person practices or offers to practice architecture or is an architect, without being registered as an architect and having a certificate of registration then in force . . . " (Section 467.17)

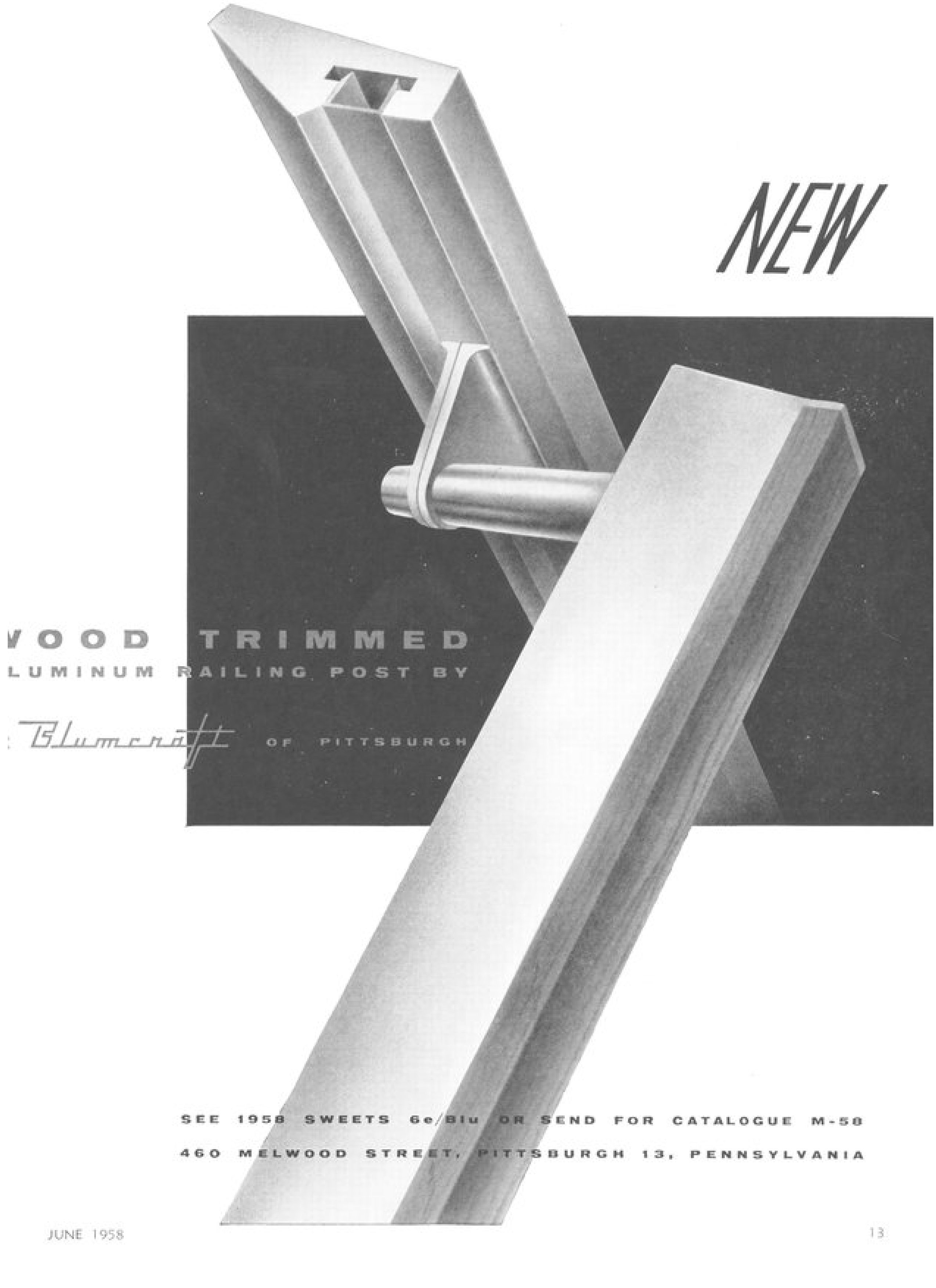
It is contrary to the quoted statutes of Florida to practice architecture under a partnership name, if one or more of the persons referred to in the partnership name is deceased, not actively engaged in the practice of architecture or is not currently registered to practice architecture in Florida, unless the true facts are publicly disclosed. The following examples indicate proper usages:

1. "Doe, Roe & Brown,
   Architects"
   Legal if all three members are registered architects.
2. "Architectural Offices of
   Roe & Doe."
   Legal if both members are registered architects.
3. "Doe, Roe, Brown & Black,
   Architects and Engineers"
   Legal, if each member is resigistered in his own profession and the identity and status of each member is made clear. This is often accomplished by listing the names thus:
   John Doe, A.I.A.
   Richard Roe, A.S.C.E.
   George Brown, A.S.M.E.
   Frank Brown, R.A.
   (or "Architect")
   It is also proper to list staff members with their titles, for example:
   James Blue, Office Manager
   Ralph Smith, Draftsman
   T. M. Snow, Accountant
4. "John Jones,
   Architect
   William Snow,
   Consulting Architect"
   Legal if Jones is registered in Florida and the status of the consulting architect is made clear, which may be done thus:
   William Snow,
   Consulting Architect
   Registered in (Name of State).

The following examples indicate usage which is improper under the quoted Statutes:

5. "John Doe & Associates,
   Architects"
   Illegal unless the "Associates" are identified. This may be accomplished by listing the "assocates" thus:
   John Doe, A.I.A.
   Richard Roe, Architect
   George Brown, Structural Engineer
   Frank Black, Mechanical Engineer, Etc.
6. "John Doe,
   Architect
   Frank Black,
   Associate"
   Illegal unless Black is registered in Florida because the use of the title "associate" appears to indicate that Black is also a registered architect.
7. When a former member of a partnership is not living or is not registered in Florida, it is illegal to practice architecture under the former partnership name unless the facts are clearly stated, for example:
   "John Doe, Architect
   Successor to Doe & Brown"
   It is proper to place on the office stationery, clarification of the status of the partners somewhat as:
   John Doe, A.I.A.
   Arthur Brown, 1890-1949"
8. "Doe Brothers,
   Architects"
   This is illegal because the names of the "brothers" are not given, although they both or all may be registered.

(Continued on Page 18)


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A Spy-Glass View of Architecture

This is a double interview with ALFRED B. PARKER and LESTER C. PANCOAST. It was conducted as a kind of philosophical survey-questionnaire by the Editor of Folio, the University of Miami's literary magazine, and is reproduced here through special permission of that publication.

●As published, answers to questions have been combined into what appears to be a single conversation. Actually, however, this is the result of two separate interviews during which answers to each question were tape-recorded. Thus, the dialogue reflects the correlated viewpoints of two individuals. It is interesting to note that in it the divergence of opinion appears merely as a highlight against a background of remarkably similar personal convictions . . .

●ALFRED B. PARKER studied architecture at the University of Florida, where he later taught design, at the Royal Academy, Stockholm, and at the University of Mexico. After a four-year service in the Navy during World War II, he has conducted his own practice in Coconut Grove. His work has been widely published.

●LESTER C. PANCOAST took his architectural degree at Cornell University in 1954 and after service in the Navy spent nine months in a travel-study of architecture in Japan, Indonesia, Siam and India. He is presently working in the Coconut Grove offices of Pancoast, Ferendino, Skeels and Burnham.

Question: *What is good architecture?*

Alfred B. Parker: It seems better to me to ask what is architecture; and once you define architecture you eliminate a good many efforts in building. Architecture I ascribe to man building *at his best* in whatever age, whatever place.

Lester C. Pancoast: Good architecture is *any* kind of space articulation which answers esthetic, economic and social requirements of men producing it.

Q: *What culture, in your opinion, has most successfully met its architectural needs?*

LCP: I think it is pre-industrial Japan. Isolation, homegeneity, Shinto and Zen Buddhism gave the Japanese identification with materials and the love of space and simplicity which has more to offer architectural thought today than the stone-carving Greeks.

ABP: The Mayan culture in nearby Yucatan. It has perhaps come closer than any other civilization to reflecting, in handsome buildings, the type of individuals who made up that culture. Actually, they did not produce architecture in the sense of closing interior spaces. Their forte was exterior spaces and monumental relationships. At this level they were superb.

Q: *In what direction is American architecture going today?*

ABP: Exactly as goes our culture. I'm convinced that if we continue as we have in the last fifteen or twenty years it will be a very sad story. By nature I am an optimist, but in thinking about our culture today and the things we admire and seek I become discouraged.

LCP: Architectural techniques and thinking in this country are becoming more and more inspired by modern technology, leading us toward a day when factory-produced buildings, or pieces thereof, will be flown to their sites and outmode what we now call pre-fabrication. I think that this can result in a scientific esthetic which many of the world can share. I dream of a time when all materials can be understood and controlled, when business is not confined with security, when response to space is both emotional and intellectual.

Q: *What other architects do you most admire?*

LCP: Well, I admire any architect who can make a strong, clear statement, even when it's a romantic, anti-technological one, like Frank Lloyd Wright's. Of the standard inspirationals I admire Le Corbusier's sculpturalism and Van der Rohe's human-technological approach. There are elements in the work of both of these men on which we can build.

ABP: I admire the Henry Hobson Richardson of the Marshall Field Building in Chicago. Louis Sullivan certainly has a place in my heart. I was in his auditorium in Chicago just recently and I marvelled anew at his creative power, in which he suddenly surged off and designed a building without any particular regard to historical precedent. When I first saw the building years ago I was almost repelled by it because it was such a blunt, brutal statement. But the more I have examined it the more I have been able to see what he suddenly did. One man broke away from the past saying — here, America, is a building for you, here is something that's out of the midwest. It's in granite and it may be a little bold and a little vulgar and a little overpowering and strong and masculine but that's what you are right now. You're Chicago in the 1890's and 1900's and you're bustin' loose at the seams and this is what

you tobacco chewin', swearin' guys that are massing up fortunes for your grandchildren to go to pot on — this is what you deserve right now. And he created a great auditorium building, containing a great auditorium space that acoustically is still one of the best things in the whole world. And finally, I admire Frank Lloyd Wright, whose time span has lapped many generations and who is still as young and fresh as he ever was. His creativity is not surpassed even by his ego, and I am well content that America has produced such an architect. His abundant ideas continue to pour forth and to irritate and anger some people, but I am thrilled and amazed by them.

Q: *What do you think of the phrase "form follows function"?*

ABP: Well, I think the phrase, as Louis Sullivan first expressed it, is appropriate to architecture. Charles M. Childs, the biologist, said something that interests me even more: "Structure and function are mutually related. Function produces structure, and structure modifies and determines the character of function."

LCP: Form follows function follows form.

Q: *Do you prefer the word modern or contemporary applied to your own work?*

LCP: Well, contemporary is more complimentary. Its implication is that it is appropriate to the times; modern's implication is anything since 1935.

ABP: I would prefer neither. I would be very happy if some of the things I have designed and built would in future years be called architecture. I think that's enough.

Q: *Would you name the three most significant buildings you know?*

LCP: It would be easier to name 300 or insist that you qualify *significant*. Though I won't call them the "most" significant without several qualifications, I will name three: Van der Rohe's Barcelona Pavilion, where rich technological materials defined rich comprehensible space for the first time; Le Corbusier's Ronchamps shrine in Alsace in France, an enthralling use of out-and-out sculpturalism; and Katsura Detached Palace in Kyoto, Japan, a splendid lesson to any architect in a building's relationship with its surroundings.

ABP: I would go first to a 50-year-old building in Chicago, the Robie residence which was built by Frank Lloyd Wright. I consider the individual home one of the greatest developments in our culture. And Mr. Wright's answer in terms of materials, of proportion, form, and interior space makes this Robie home a timeless thing in architecture. The Town Hall in Stockholm, designed by Ragnar Ostberg, is built of materials primarily in the masonry range: bricks, stone, marble, etc. As it has aged, it has become handsomer. It's a building people can go back to month after month without becoming tired of it. Third, the Guggenheim Museum of Frank Lloyd Wright, now under construction in New York, presents almost a completely new idea in the structure of a building — one built of monolithic concrete like a piece of china or ceramic where the floors and walls and roof or ceiling are blended almost into one unit, perhaps for the first time. It's a building that should have a great deal of meaning for all of us.

Q: *Is it possible to build a significant building in South Florida?*

LCP: If there is in South Florida an intelligent client with money, who can choose and then follow a good architect in the inevitable fight to protect a good concept, we can say the result will be significant.

ABP: Yes.

Q: *Should resort cities be different in terms of architecture?*

LCP: Yes, I think they should since they are meant to liberate and relax or stimulate the people who are using them. Resorts may establish a less endurable tone and employ more experimental spaces, forms, and colors.

ABP: Not in principle. Because of location or function one city will of necessity be different, with endless variations, but the true cities will not be different in devotion to principles.

Q: *How should South Florida architecture be distinctive?*

LCP: I feel that filtered light should be completely explored here, that the screen cage should be more forthrightly used, that less brilliantly reflective building surfaces should be developed. But most important, our architecture should be lifted off the sand; that is to say, we should use fewer stones and more pavilions on our very damageable Florida landscape.

ABP: By its use of materials for one thing. The materials indigenous to any location, I've always believed, are the best ones to go to. I'm doing an office building now using concrete which is made from pitrock quarried here, as well as cement made in Florida. In houses I have frequently used a great deal of wood, particularly cypress. I've also used a great deal of Florida stone.

Q: *Which of these cities do you feel has most successfully met its architectural challange — Miami, Miami Beach, or Coral Gables?*

LCP: If Miami Beach's main purpose is to provide a massive, middle-class vacation plant, Miami's to provide a metropolitan center of focus, and Coral Gables' to offer the best in Florida living, then I am forced to choose Miami Beach. Miami is called the magic city only by those viewing it after dark from over half-a-mile. Though generously planned, Coral Gables has tried consciously from its very beginning to build anything except contemporary Florida architecture.

ABP: It's like looking at a bunch of pots on a stove and asking which one has the greatest amount of smut on it. Certainly there is no question that Coral Gables has a great superiority in landscaping. From the standpoint of architectural control I think Coral Gables is perhaps the most miserable of cities, and I myself would never serve on such a beauty board of "good taste" as they have set up. Someone might come along with ideas far beyond mine and I would perhaps resent his ideas and reject them because of their very strangeness. And yet this individual might be looking into the future so far and doing such great things that it would be a real crime to prohibit him from building. Coconut Grove I would point to with pride as an example of an area where there is NO architectural control. Each man feels free to build more or less what he wishes to build. To me this is perhaps an important thing for the development of creative architecture. I certainly feel that Miami Beach is almost completely lost architecturally. It appears that it has become now just a great, bizarre mecca for people floating down from the North to spend and sun themselves.

Q: *What do you think of present plans for Miami's bayfront Dupont Plaza?*

LCP: The name *Plaza* is ironic, im-

Spy-Glass View of Architecture . . .

(Continued from Page 15)

plying an open space with buildings around it. The only idea preventing the filling of the "plaza" with solid downtown buildings is the expressway which must lift traffic from Biscayne Boulevard and elevate it over the river, thereby making some buildings stand back, but not for landscaping or pedestrian spaces. Leftover land will serve the almighty automobile. Miami is a poor city but it should consider trading some of its marginal bayfront park for central public spaces.

ABP: It's going to be a wonderful demonstration of the incredible tangle we can get ourselves into with automobiles.

Q: *Are South Florida's fabulous oceanfront hotels good architecture?*

ABP: No.

LCP: Very few South Florida hotels deserve their inadequate sites. Being solid, garish and greedily money making things, they are designed for the mambo-dancer and not the bird-watcher. They have the confessed aim of stopping traffic by outdoing Hollywood. I have not flinched on hearing architectural theorists use the term "Miami-Beach-modern" as a most damning term.

Q: *How would you describe Miami's civic architecture?*

LCP: Ninety-nine per cent of the civic buildings in this area are expensive and neo-classic, or cheap and defensive, or makeshift expedient.

ABP: I could describe it in three words: barren, boring and boorish; and I believe if you'll examine the word "*boorish*," you'll find that its antonym is "*civil*."

Q: *I understand that our Court House was designed to be built in Baltimore.*

ABP: I think that's a good example of what we've been saying. Our buildings are designed as if they were on a pogo-stick; they jump around from site to site. For example, the Miami Public Library jumped three or four times and finally wound up at the foot of Flagler Street in Bayfront Park.

Q: *What are Miami's city planning problems from an esthetic point of view?*

LCP: These come to mind: making public spaces free from automobiles, softening sun, concrete, and asphalt with public planting, enhancing rather than commercializing our valuable water areas.

ABP: If I had to pick out one single thing to make a city beautiful, I would say it would be the problem of open spaces. We have so few and we are closing those in so rapidly that there should be a concentrated effort to open up spaces within and without the city. Certainly there should be no more buildings in Bayfront Park. Vistas should be opened up from the city into the Park. We are gradually choking our city to death, and the only salvation, as we move out into the country, is to bring some of the country back into the city.

Q: *What is the average American's main failing concerning architecture?*

LCP: He fails to understand how completely architecture controls his life and culture. It's as simple as that.

ABP: The average American's main failing would probably be the same as in all the arts. Perhaps it's a failing in the basic discipline. Architecture mirrors society. The sensitive observer of the buildings our civilization is producing becomes aware that they reflect our intense preoccupation with material things and ephemeral pleasures. The strong primitive instincts that enable any culture to begin and to survive were once ours in large measure. To this source of strength we must again and again return. I feel that unless we can get back on the strong spiritual track that we had when the first settlers started coming to this country, we are doomed as any weak civilization is doomed — to failure and to extinction.

Q: *What is the best way for the intelligent layman to learn about architecture?*

ABP: By the usual ways to learn about almost anything. By direct observation, and by growth — and that means maturity in all directions. That doesn't mean that to learn about architecture you should just read books on architecture. Sometimes you can understand more by reading in fields that you'd never guess were related to it. As in all the arts, the wider and deeper your knowledge, the greater your appreciation.

LCP: If a man can open his eyes and inspect his own sensations, he will begin to realize that the use of space is a conscious study, that certain materials can be mated in pleasing and sensible ways, that trees and clouds and rocks and sometimes buildings offer superbly varied space experiences, and that his city's plan, as well as the confined spaces he lives in, affect him psychologically as well as physically.

Q: *I've heard it said that architecture shows signs of becoming the first "international" art. Will you comment?*

LCP: Immediately I feel a reaction against stamping out regionalism because I have a strong appreciation for regional sensitivities which necessarily develop. But I think that since the whole world is going through its industrial revolution, eventually there may be common factors in architecture for all people, not overriding these special sensitivities but underlying them.

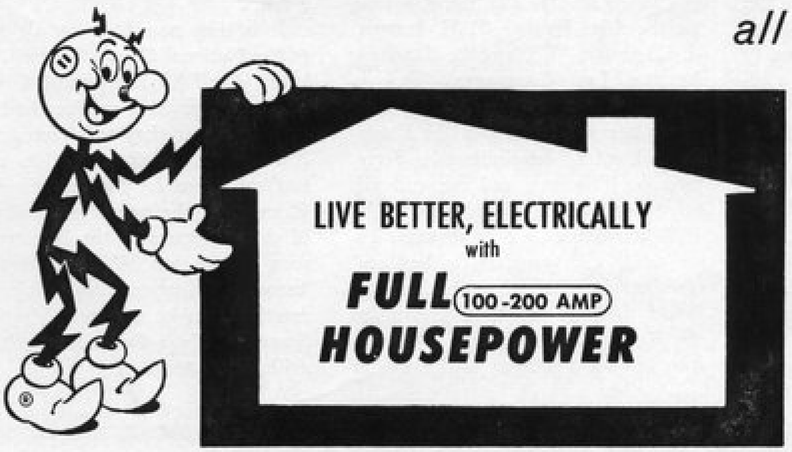
ABP: I would love it if just the opposite were true because I believe in regional building, even in micro-climate building within the region. I resent the efforts of the Bauhaus as exemplified by Gropius, Le Corbusier and Van der Rohe to the extent that their disciples attempt to apply one, pat formula to all buildings in all places. One could admire some of the individual efforts of these people but they shouldn't be taken as a school, as an end in themselves. One is always on sound ground in attempting to seek out and emulate principles; but one is on very dangerous ground, architecturally speaking, if he attempts to imitate surface effects. The international school results in what I call "americanned" architecture, and I hate to see this happening to our country.

Q: *The poet Emily Dickinson said something to the effect that she could tell a real poem because of her physical reaction to it. Do you ever experience such a thing when you look at a building that attracts you?*

ABP: Oh, certainly. I think the emotions can provoke some of the strongest physical reactions.

LCP: Oh, yes. When, in my travels, I came across a piece of architecture which excited me for some reason or other, I didn't have the presence of mind to take pictures or stand still or stay with the person with me. I would go running around rather excitedly until exhausted and have to go home.

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Message from The President

By H. SAMUEL KRUSE
President, FAA

The month of May was an eventful one for the FAA. The Board of Directors of The American Institute of Architects has given favorable consideration to our desire of becoming a separate regional District of The Institute. Our ambition is close to realization. It now appears probable that the AIA Board will take positive and final action on the matter prior to the July Convention and that the Convention will be called upon to ratify the necessary By-Law changes as a result. After that we can look forward to shouldering the full responsibilities of an AIA District.

It has become apparent that our present dues structure needs modernization. It would be nice if the FAA could determine the ideal program, determine its annual cost, then divide the cost by the number of members, this becoming the assessment on each member. This, unfortunately, cannot be done. The assessment and collection of dues is as complex as income tax. Because the dues problem is complex and our present system in need of revision, I have selected a committee whose job it will be to formulate a new system of dues which will support a realistic budget based on a resolute FAA program.

This committee has the following membership: Ernest T. H. Bowen, II, Chairman, William B. Harvard, Arthur Lee Campbell, Verner Johnson and Edwin T. Reeder. The committee will work with the Executive Director, Administrative Secretary, the Treasurer, and me, and will submit to the FAA Board prior to the 1958 convention, a dues structure coordinated with program, budget and membership, which dues structure the Board shall be proud to present to the Convention for approval. If you have any ideas relating to this matter you wish considered, Ernie Bowen will be glad to receive them for the committee.

It was a pleasure to see so many architects at the Governor's Conference on Urban Renewal held in Orlando. It's an indication of the architects' willingness to work with other citizens for solving problems affecting our total environment. Our special talents and training gives us the background for giving direction to civic and political groups, interested in planning problems. We should give this direction freely. The public will think better of our profession for it and our community will benefit as a result.

It is time now to select delegates to the National Convention in Cleveland. The FAA is represented by its Chapters' delegates, so, Presidents, be sure that your chapter is represented. FAA wants 100 percent of its chapters' votes cast for *that certain issue*. Please send the names and addresses of your delegates to the Secretary as soon as you can. We will want to know who they are before 4 July so meetings can be arranged. Meetings? Sure! What's a Convention without a Florida caucus!

Approved Style . . .

(Continued from Page 12)

9. A corporation is not a person; therefore because it cannot be registered as an architect in Florida, it is illegal to practice architecture under the following names, even if the persons whose names appear are registered:

   Jones, Brown & Co., Architects"
   "The Jones-Frank Architectural Co."
   "Frank L. Jones, Inc., Architects"
   "Universal Designers, Inc., Architects"
   "Black, Inc., Designers"

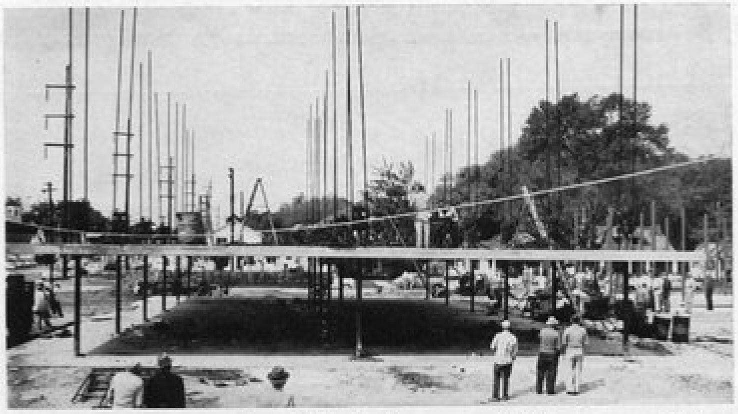
While a registered architect may have a business association as a partner with others who are not registered or qualified to practice architecture in Florida, all letterheads, signs, title blocks and other information made public must set forth the name of the registered architect, disclosing the identity and status of other members in accordance with Example 4 above, and the partnership name shall not be used in any manner or for any purpose which can lead to the assumption that the unregistered members of the partnership are practicing architecture. When a registered architect is a member of such a firm, all architectural services shall be performed only in his name and under his seal.

State Board Suspends Tampa Man's Registration

At a hearing before the State Board of Architecture held in Tampa April 25, 1958, the registration to practice architecture of Henry V. Patterson, of Tampa, was suspended for a year's time. However, the Board signified that its order of suspension would be subject to review after a six-month's period with the possibility that an application for re-instatement might be considered at that time.

The Board's action against Patterson was the culmination of an investigation relative to charges that Patterson had been sealing architectural documents which had not been prepared under his responsible supervising control according to provisions of the Florida statutes regulating the practice of architecture.

During its subsequent meeting at Winter Park, the Board considered 39 other cases involving various legal matters touching on the practice of architecture in Florida. These ranged from the improper designation of a firm's name according to the Board's Rules and Regulation, to examination of evidence indicating the illegal practice of architecture by unregistered individuals. As a result of its considerations, the Board authorized legal actions to seek injunctions against four such individuals.



Raising and anchoring the roof slab of the one-story building was completed by Lift Slab of Florida engineers in just two and one-half hours.

Pre-Planning for Construction Saved Money in Orlando

Development of new products and new techniques in building construction has done more than highlight improvements in architectural design and in the performance of buildings to meet increasingly rigid demands of modern living. It has also emphasized the importance of more and more precise planning if inherent advantages of the new facilities are to be attained and if economies promised through their use are to be realized.

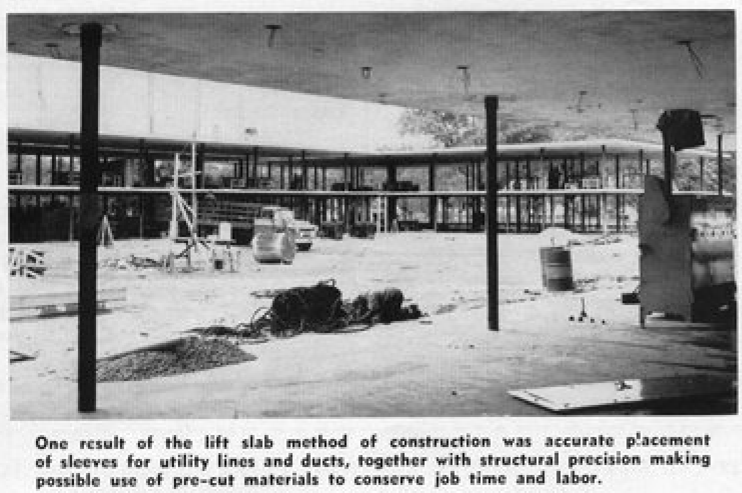
One illustration of how planning precision can operate to speed job progress and lower construction costs is now under construction at Orlando. It is the Holiday Inn Motel, for which James E. Windham, III, is the architect and Wolpert, Tilden, Denson and Associates the engineers. This project — one of a chain of 32 now being constructed throughout the Southeast by the same structural methods — consists of four buildings, placed in the shape of a U and joined by covered walkways. Three of the buildings are two-stories high and house the motel's 100 bedroom-and-bath units. The other is a one-story structure containing service areas.

An early decision to use the Lift Slab method of construction had much to do with both the detailing of this job and the scheduling of construction operations. As to detailing, columns are 5½-inch pipes, spaced to produce 24-foot spans in one direction, 22-foot spans in the other. Because of these spans slab thickness was set at 8-inches; and for lifting purposes slabs were designed as seven separate units totalling 56,000 square feet. Each slab was laid out to include carefully placed sleeves and openings for ducts and utility lines. Ceiling to floor height was dimensioned at eight feet; and pipe lines, curtain walls, interior partitions, etc., were detailed for prefabrication and shipment to the job to meet this tolerance. Exterior walls include windows with porcelain-enameled spandrel panels; and all interior partitions are of double-membrance, steel channel construction with plaster on gypsum board clipped to light - guage metal studs.

As to construction scheduling, the project was divided into seven sections, relative to the structure. This permitted the contractor to rotate crews for forming, placing the reinforcing steel, pouring and curing the 3000 psi concrete of the slabs. The largest was that for the roof of the single-story building; and Lift Slab of Florida engineers lifted the 58 by 110-foot slab and welded it in place within two and one-half hours. The remaining six slabs were lifted and welded at their permanent elevations in another four days — at the rate of three slabs every two days. When all were finally leveled and welded, the floor to ceiling height was exactly eight feet.

All slabs were poured on the ground and were separated by a coating of Thompson's water seal. The roof slab of the one-story unit was poured over a rough-ground terrazzo finish of the slab on grade. It was lifted without injury to the terrazzo.

Total cost of the project is $500,000, including swimming pool and landscaping but excluding cost of land. Cost of the structural work has been less than $2 per square foot; including all form work, labor, structural steel, reinforcing, concrete and finishing. It is estimated that precise planning and use of the Lift Slab construction method has saved about 40 percent of the time required to complete the building under conventional procedure.



One result of the lift slab method of construction was accurate placement of sleeves for utility lines and ducts, together with structural precision making possible use of pre-cut materials to conserve job time and labor.

News & Notes

Help for Students Is Growing Trend in AIA Chapter Programs

The Broward County Chapter has tied into the growing trend toward Chapter help for promising students of architecture. Through the Chapter's Educational and Scholarship Committee, chairmanned by ROBERT E. HANSEN, the Broward group is sponsoring JAMES STEPHENS as a career student in architecture at the University of Southern Illinois. Stephens was an honor graduate of Dillard High School in Ft. Lauderdale in 1957 and showed leadership as a class officer as well as unusual aptitude in art and architectural studies. Funds from the Chapter are helping him continue his specialized education.

Sponsorship of Stephens is the start of what is hoped can become a regular and continuing program of student aid for the Broward Chapter.

Encouragement for students was also spotlighted in Dade County last month, when the Florida South Chapter furnished judges for an exhibition of architectural, engineering and design work of vocational students in the Dade County School System. A week-long exhibit was held in the FSC-AIA Lounge of the Dupont Plaza Center. Judging was under direction of T. TRIP RUSSELL, Chairman of the Florida South Chapter's committee on Education. IRVIN S. KORACH, Chapter president, spoke for the profession at awarding ceremonies.

Cooperation of the Chapter toward encouraging the development of designing talent in vocational school grades is planned as an annual activity. The yearly exhibit has also become an active interest of Miami's Chapter of the INTERNATIONAL CONCATINATED ORDER OF Hoo-Hoo, the fraternal and philanthropic organization of the lumber industry. Prizes, this year—in addition to various award ribbons—were gold cups donated by the THOMPSON DOOR COMPANY of Miami.



The AGC now has a home of its own in Washington, D. C. This new building, designed by the firm of Chatelain, Gauger and Nolan, headed by the AIA president, will be dedicated June 6. Past AGC President Frank J. Rooney of Miami will act as master of ceremonies; and among those taking active part in the dedication will be Vice-President Richard Nixon. AGC President Fred W. Heldenfels, Jr., will speak on behalf of his association.

People and Addresses

W. STANLEY GORDON and H. LAMAR DRAKE have announced formation of a partnership for the practice of architecture under the firm name of GORDON AND DRAKE, with offices at 1531 Alford Place, Jacksonville 7.

Robert B. Murphy, appointed by FAA President H. Samuel Kruse as FAA representative to the Rollins College Regional Planning Conference, conducted one of the seminar meetings of the program.

In Miami, Irving E. Horsey, architect, has moved offices to the First Federal Building, 8340 N. E. Second Avenue, Miami 38.

William B. Eaton, who opened his own office in Clearwater as of April 1, announces a change of address to 217 Franklin Street, Tampa 2. Eaton was formerly associated with the firm of Pullara, Bowen and Watson of Tampa.

In Tampa, Eliot C. Fletcher has announced a change in his firm through addition of two partners. The new firm will be known as Eliot C. Fletcher, AIA, R. James Robbins, Frank S. Valenti, architects. Offices will remain at 404 Marion Street, Tampa.



Code Conference at Orlando . . . At a recent meeting of the Mid-Florida Chapter at the San Juan Hotel, Orlando, M. L. Clement, executive director of the Southern Building Code Conference, and Ralph W. Jones, Jr., Orlando building official, discussed code matters with the Chapter membership. Above are, left to right: Ralph P. Lovelock, M. L. Clement, Ralph W. Jones, Jr., Robert B. Murphy and Joseph M. Shifalo, Mid-Florida president.

The Student's Column

By George Chillag

Florida Field was reactivated May 1, 2 and 3 in competitive spirit and a eager crowd of spectators were on hand to view the proceedings. Below the stadium's empty stands, stabiles, mobiles, and other objects familiar to all students of design adorned the area; and though football was not to be found, fans were there to make the Fourth Annual Architectural Exposition a success.

With a variety of materials (bamboo to brick), the students, under the leadership of the Student Chapter, AIA, whipped together an interesting array of exhibitions. Landscape majors presented a entire garden, in-

(Continued on Page 22)



Lowell Lotspeich, of Miami, fourth year U/F architectural student, was elected president of the Student Chapter, AIA.

Student's Column . . .

(Continued from Page 21)

cluding a pool and fountain, to win top honors. Against various backdrops were hung works of the past year, which were viewed with interest by a architecturally minded public. Adding to the garden-like atmosphere was the central exhibit, "A Florida Garden Pavilion," entered jointly by the students of architecture. Complete with bath, kitchen, and living area, it was indeed a marvel of rapid fabrication.

Two guest lecturers were received this month by the faculty and students of the Department of Architecture as the last of a series, which was headed by such noted names as BUCKMINSTER FULLER and MAX ABRAMOVITZ. They were VICTOR LUNDY and WM. J. CAVANAUGH. Mr. Lundy spent a few casual days in the classrooms informally discussing amongst the students; while Mr. Cavanaugh, a acoustical expert, presented a formal lecture to faculty and students on "Planning for noise control and good listening conditions."

Results of the election of next year's officers of the Student Chapter, AIA, were: president, LOWELL LOTSPEICH of Miami; vice-president, JULIAN PETERMAN of Pensacola; secretary, LYNN ANDERSEN of Clinton, Wisconson; treasurer, WADE SETTLIFF of Ft. Lauderdale; assistant treasurer, CLARK IRONMONGER of Ft. Lauderdale; coordinator of Architectural Exposition, FRANK SHEEHY of Gainesville.

PRODUCTS & PRACTICE

New Decorative Medium Combines Plastics and Glass

What appears to be an entirely new technique in the field of decorative design has been developed by an energetic artist-decorator named J. D. VAN ATTEN and is now being produced in Hialeah by a newly formed company under his direction. The company, named MOSAIC PLASTIC-GLASS was formed by Van Atten as the production unit for a wealth of highly-colored panular designs which combine such unusual elements as crushed stained glass, jute strips, ceramic and marble chips, glass cloth and a variety of colored plastics of the acrylic type into decorative units which are transluscent — but can be opaque — virtually weather proof, of amazing structural strength and susceptible to almost any size or type of installation as a decorative finish for buildings of any size or character.

After years-long research, Van Atten has achieved a "material" which exhibits some of the characteristics of conventional stained glass — relative to richness of color and light transmission — and some of the attributes of the sort of mosaic tiling which uses both glass and ceramic tessarae for its individual effect. But his production techniques permit the development of colorful design far beyond the scope of stained glass design. And the limitations of mosaic mural designs are overcome in that his panels can be made structurally sufficient and can be utilized as free-standing, back-lighted screens as well as wall-facing applications. The combination of materials used in Van Atten's panels develop a jewel-like quality which is unique.

Essentially the panels—which their originator says can be produced in sizes up to 4 by 20 feet — are a sandwich of plastic within which is fused a combination of glass, marble and ceramic chips locked in place with acrylic resin and outlined as to color and form by strips of jute. Depending on the design composition and the character of the colors and the type of plastic binders employed, the resulting panel can be transluscent or opaque. But in any case the surface color is effective — thus making back-lighting unnecessary in many instances, but creating an unusually dramatic result when it is used.

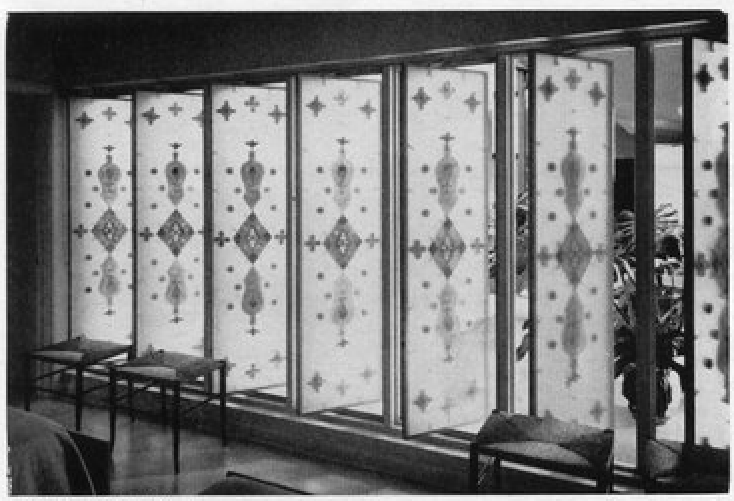


Photo by Hedrich-Blessing

Panels of the new plasti-glass material have been extensively used in the home of Samuel H. Vuncannon, for which Robert Fitch Smith, AIA, was the architect. Those illustrated here are louvered to act as transluscent windows of a bedroom overlooking a pool and patio area.

Panels thus far produced have been one-half inch thick and have been edge-sealed with a type of foam-plastic cushion for edge mounting in a wood or aluminum frame. Much experimentation has produced panels in squares, circles — for ceiling lights — and rectangles up to an 8-foot heighth in this thickness. Van Atten believes it would be desirable to increase this width to an inch, or even an inch and one-half, for panels of the maximum 4 by 20-foot size.

Since production of these unusual panels involves a handicraft, rather than an industrial technique, design possibilities, both as to color and form, are virtually unlimited. Van Atten sees the possibilities of executing an architect's own design in the new medium. But he is now readying an elaborate series of more or less standard design units which, combined with various series of color combinations, can be variously composed to produce a wide variety of decorative pattern through utilization of standard elements.

Costs of the new panular units will be comparatively modest, according to Van Atten. The per square foot price for designs already being produced by his company is about $15. Production of special compositions is naturally subject to individual quotation.

Moving Walkways Suggest New Possibilities in Design

The escalator principle, first introduced in 1900 by the OTIS ELEVATOR COMPANY has finally been adapted to horizontal use in the form of "TRAV-O-LATOR" recently developed by Otis engineers for an installation in California. Two moving platforms, each 32 inches wide, will arch across a 127-foot span to connect two hotels owned and operated by the same management, but located on opposite sides of a busy street. They will be capable of handling up to 7,500 people per hour in either direction at speeds determined by traffic requirements.

Essentially the new transportation units are platforms composed of a series of articulated, cleated treads travelling on a wheel and track system. Otis engineers say that installations of unlimited length are practical and

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that the moving platforms can be graded up or down as much as 14 degrees. They suggest also that use of such installations could remove many restrictions on building planning and design so far as location and spacing are involved for human convenience. Through use of the new units, Otis engineers foresee completely new architectural concepts for such facilities as shopping centers, airports, civic centers and residential communities.

New Grille-tile Units Shipped from Panama

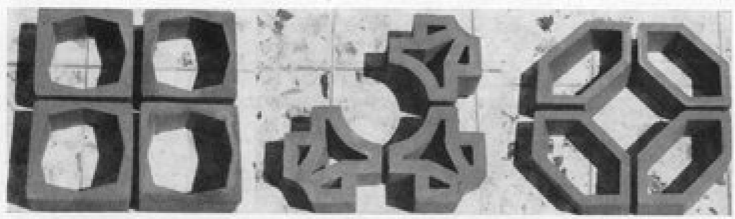
The pattern range of "Elementos Ornamentales"—decorative clay tile units made in Panama—has been increased by the three samples shown in the cut below. This brings to eleven the number of the Panamanian grille units available for specification through the Dunan Brick Yards at Miami which is the distributor for them in the U. S. Like the other eight units, the three new tile shapes are made of hard-burned red shale with slight color variations and kiln markings. In combination they can produce a wide variety of pattern.

New Decorative Panel of Interior Hardboard

In line with the trend toward minor decorative treatment of interior finish panels, the MASONITE COMPANY has introduced a new hardboard panel which is equally adaptable for use in residences, offices and commercial buildings. Called "MISTY WALNUT," the ¼-inch thick panel is 4 by 8 feet and is finished with a series of five shallow, closely-spaced grooves running vertically at intervals of 16 inches. Beside offering a decorative touch, the grooves serve as nailing locations since they appear at joints, thus making joints and nail-holes practically invisible.

Gas-fired Hot-Water Heaters for Commercial Installations

With the latest legal obstruction removed from Florida's projected natural gas pipeline, increasing attention will undoubtedly be paid to the possibility of using gas burning equipment more extensively than heretofore in many types of commercial as well as institutional buildings. In line with such possibility, the RUDD MANUFACTURING COMPANY has announced marketing plans for two new models of a commercial automatic gas water heater. Called the "SANIMASTER," the



new unit has a solid copper-nickel tank for rust-free operation even with aggressively corrosive waters and can be installed singly or in multiples for single or two temperature operation.

Both models were designed for use in institutions, restaurants, public buildings or other building types where high-temperature water is required for either laundry or dishwashing use. Either 140-degree or 180-degree water can be furnished from either model, one of which has a recovery rating of 80 gallons per hour with a BTU input of 95,200. The recovery rating of the other is 60 gallons per hour with an hourly BTU input of 71,500. Both models are said to be adequate for use with hood and door-type dishwashers. For conveyor dishwashers and for large general demands multiple installations are required.

Hinged Ironing Board Is Newest Kitchen Unit



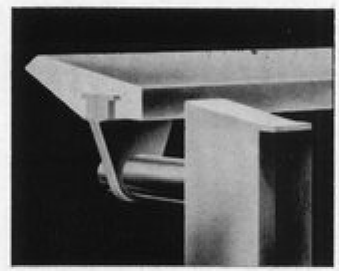
To round out the automatic convenience of home laundry equipment, a hinged, self-storing ironing board has recently become available through Mutschler Kitchens of Florida. Built of solid maple to match the design of other Mutschler kitchen built-in, the new laundry unit lifts out of a standard 24-inch base cabinet to lock in place at a convenient working height. Hinged sections at both sides provide a full-size working surface, but permit the board to be stored easily and quickly. Support is provided by a solid base which also contains an asbestos-lined shelf for storage of the iron.

ADVERTISERS' INDEX

Aluminum Surfacing for Built-up Membrane Roofs

An aluminum sealer to provide insulating reflectivity and increased weather resistance is being used as a finish to a new roofing system according to an announcement of the *Aluminum Company of America.* The aluminum coating is part of a new roofing and flashing system called "*Glassell Flexroll*" produced by the *Twinsburg - Miller Corporation.* This combines wide temperature range asphalt with woven glass cloth in a three-ply membrane which is manufactured in rolls, 22½- and 45-inches wide. Application to a roof deck is by either hot or cold mopping. The three-ply membrance is then top-coated with bitumen and coated with the aluminum sealer.

New Railing Combines Wood with Aluminum Shape



Railings, formerly a sort of protective necessary evil, have recently achieved the status of a contemporary design accent, thanks to the idea of combining natural finished wood handrails with post and anchor elements of satin-finish aluminum. Most recent example of the idea is the use of walnut and aluminum railings in the new DuPont Plaza Center in Miami. These were selected from the series of standard design units developed by BLUMCRAFT and fabricated by local metal workers. From a variety of unit shapes, available for specification from two "price-lines" engineered by Blumcraft, railing components can be combined to produce a railing which has the hallmark of custom fabrication but the economy of well-designed standardized parts.

In addition to walnut, the new wood-and-aluminum railings are available in select birch. Both woods are furnished in a variety of handrail shapes.

Responsibility . . .

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ture. I get called on more often by people like the National Retail Merchants Association for another stint on the question of what do we do with downtown than I get called by esthetic bodies. The merchants are in there; they want it.

Meanwhile, I want to say how sorry I am not to have had a chance to visit the City of Charleston. I anticipate finding there something valuable which we want to keep. There is a quality there of living for which the architecture was designed, for which the community was designed. Now, the great rushing, roaring American people are about as unprepared in matters of taste and in a way of living as they can be. They want to have a beautiful way of living, but the only people who are telling them how, right now, are the automobile advertisers and the soap salesmen.

They aren't doing all the wrong things they do because that's their great ideal. They're doing it because of lack of leadership — and they will accept better. I'll leave it to the learned committees how that one all-important question will be solved that can help the architect to become a leader, and swing his weight: namely how he can get his fee tripled. It may be that the word "fee" has something wrong with it. I don't know. But, other industries give themselves a wider selvage for the experimental work that they do, for the planning, the creativity, because it pays. As long as the real estate agent who simply points the place out to the public gets twice as much as the architect who designed it, I think there is something a little bit wrong with relative methods of salesmanship of the two.

In closing, may I quote Paul Valery, the French writer, on the architect's deeper assignment. Valery placed a Socratic dialogue in heaven. Socrates said, *"If I had my life to live over again, I'd be an architect, because it's just as difficult as philosophy is — but, it's the opposite. A philosopher has to arrange the entire field of human thought and knowledge and introduce doubt wherever he finds a certitude. An architect, whether or not he knows what to do, has to make a statement."* God help him!



LET'S FINISH THE JOB BEFORE NEXT WINTER!

LET'S FACE IT — FLORIDA NEEDS DEPENDABLE SPACE HEATING !

We must finish the job of providing comfortable <u>indoor</u> weather for both residents and tourists during those 42 days a year (average) when the temperature drops below 60° even in South Florida.

Thanks to Florida's architects and builders, many of our modern homes, apartments, motels and hotels are now equipped with dependable, permanently-installed heating systems affording comfort and protection in "cold snap" weather.





But thousands of "home folks" and visitors suffered unnecessary discomfort and even illness last winter because of makeshift, inadequate heating in houses and other buildings not equipped with built-in systems of sufficient capacity.

Repeated surveys prove that the most satisfactory solution to Florida's heating problem is small, space-saving oil or gas equipment permanently installed out of the way or completely out of sight. "Florida furnaces" of this type, large enough to circulate adequate volumes of warm air to every room of the house or building, will . . .

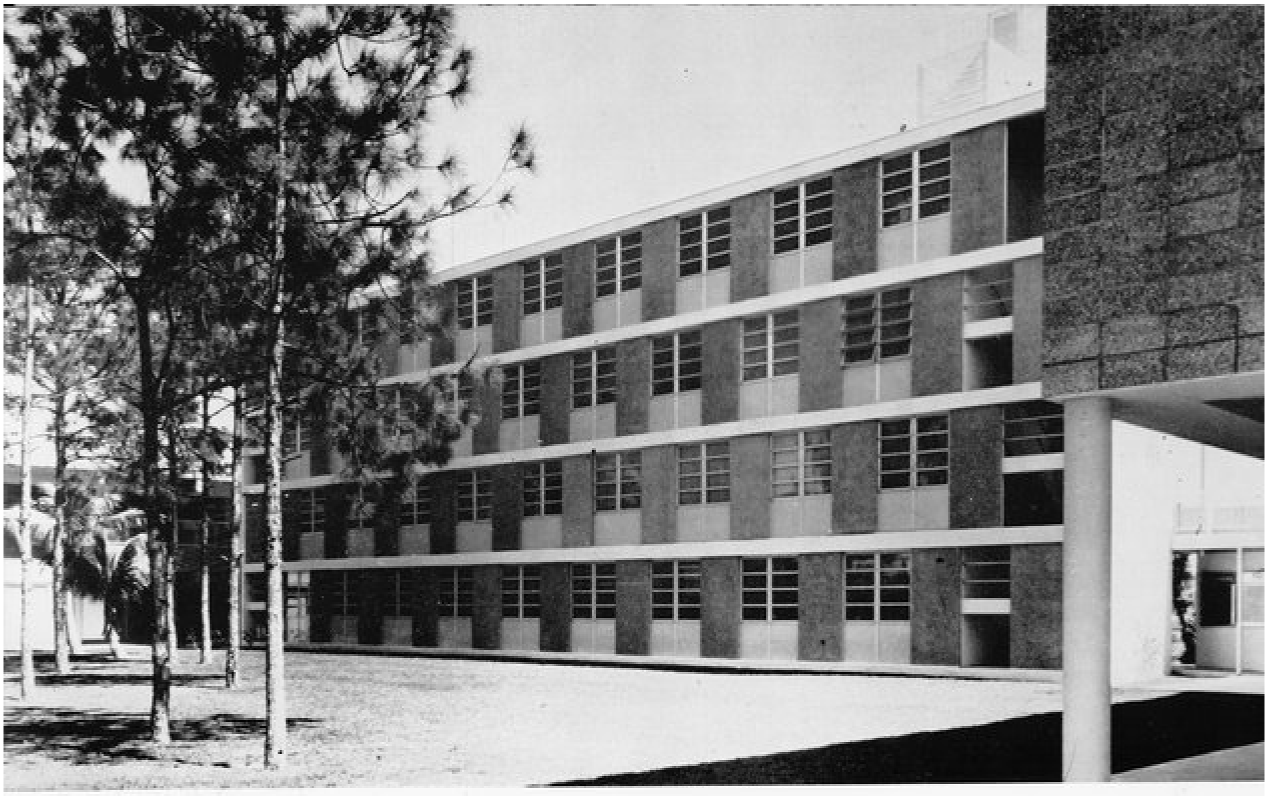
1. Keep homes comfortable during cold snaps.
2. Induce tourists in apartments, hotels and motels to stay in Florida longer.
3. Increase the value and saleability of new homes.

This summer, let's finish the job of assuring indoor comfort during Florida's "cold snap" weather! By including oil or gas "Florida furnaces" in every plan, you will serve your clients better . . . make a major contribution to the State's overall economy and health.



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Curtain Wall by Ludman
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the architect's vision sets the pace for the future...

by Lawrence Field

The plans an architect draws today may well determine the architecture of the future.

When an architect does project the future in his plans, he must find the materials with which to implement that vision.

For example, within very recent years, curtain walls have introduced new dimensions of freedom in design and given the architect a new fluidity of line, and a cleanness of structural concept and mobility.

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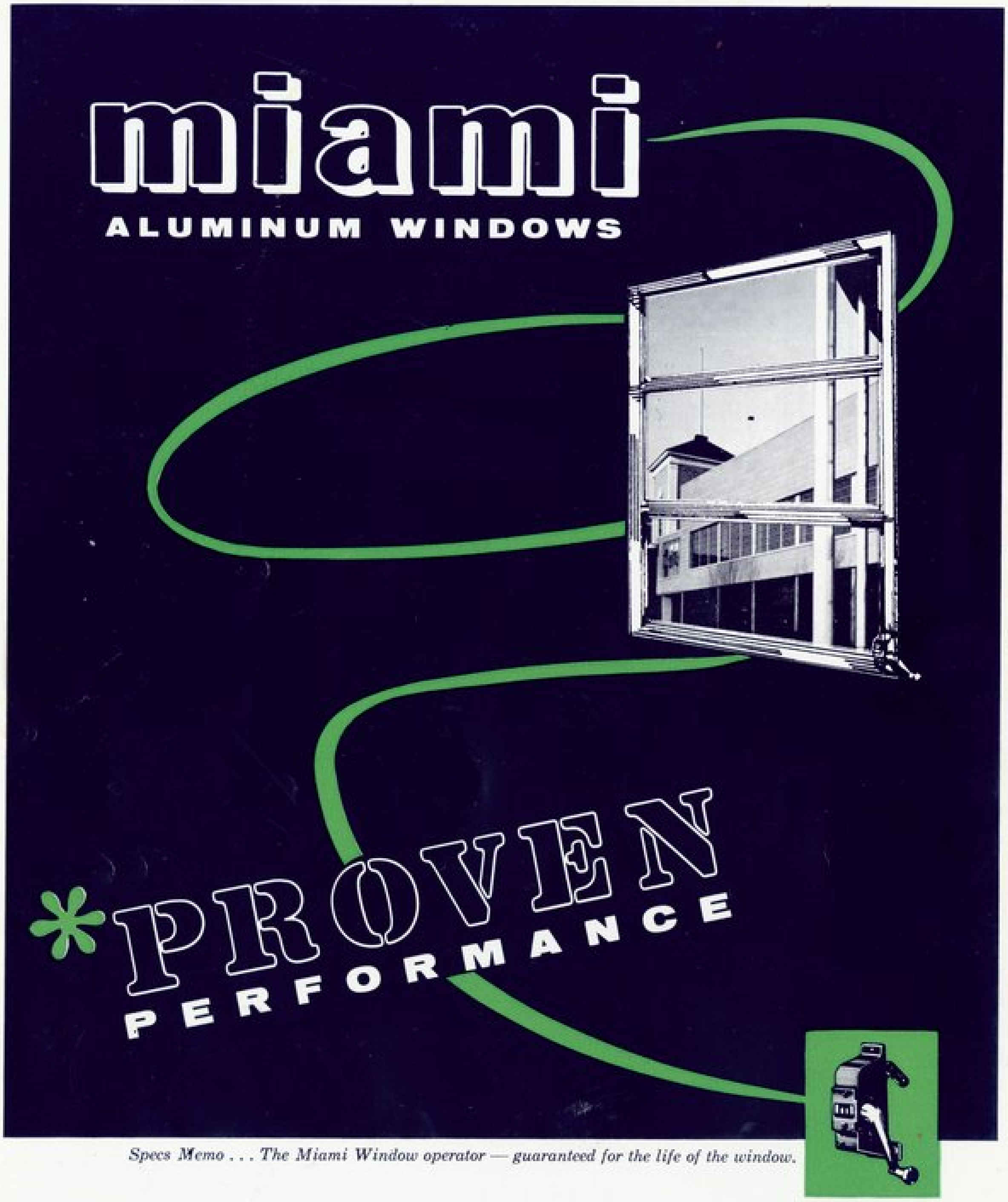
Patented Auto-Lok aluminum awning windows, intermediate projected windows, or other Ludman windows, co-ordinate with curtain wall treatment to increase the grace and effectiveness of the proposed structure.

Furthermore, an architect can always rely on the Ludman Engineering Division to keep pace with his vision, from proposal drawings through completion. This service is available to the architect at all times through his nearest Ludman Engineering representative.

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